

MUSIC OPERA and CONCERTS TO COME

Saint-Saens Varied in His Opinions of Wagner

Grand Old Man of French Music Showed Great Admiration, Then Exceeding Reserve in Writing About His Contemporary.

By W. J. HENDERSON.

SO Camille Saint-Saens has gone to meet his Wagner. Well, those two will have much to say to one another and there will be explanations. Without doubt each will understand the other better now. Saint-Saens had a hard time with Wagner. First he would, and then he wouldn't, and finally he would—with reservations. He wrote about the matter. He wrote about all sorts of things. For he was a versatile impressionist with unfailing regard for the formalities. Observe this, for example:

"Diamant, fille et fleur de l'Orient sacré,
D'une étrange guisa faisant vibrer la corde
Chante, en s'accompagnant sur l'instrument sacré
L'amour extravagant dont son âme débordée.
Le bourgeois, ruminant dans sa stalle serrée
Ventru laid a regret separe de sa horde,
Ent'ouvre un œil vitreux, mange un bon bon sucre
Puis se rendort, croyant que l'orchestre s'accorde."

These verses are from a volume written by Saint-Saens and they were addressed to the adorable Mme. Pauline Viardot-Garcia. Those who are acquainted with the history of dead operas (Mr. Gatti-Casazza and Mr. Frank Warren, perhaps) will recognize the first word as the name of an opera by Bizet, produced in Paris in 1872. It is a long time ago, but Saint-Saens was the grand old man of French music and his multitudinous memories extended from the romanticism of Berlioz to that of Erik Satie.

Without doubt his prose writings are more important than his boulevard lyrics. He wrote some rather visionary criticisms and committed part of them to book form under the title "Harmonie et Melodie." This volume contained a remarkable series of articles on Wagner's "Ring," in which the author summed up in this picturesque fashion:

"From the height of the last act of the 'Goetterdaemmerung' the entire work appears in its almost supernatural immensity like the chain of the Alps seen from the summit of Mont Blanc." In justice to the author it should be recorded that he concluded the preface to his volume with these words: "I admire the works of Richard Wagner profoundly in spite of their eccentricities. They are superior and powerful, which suffices for me. But I have never belonged. I do not belong, and I never shall belong to the Wagnerian religion."

Admiration becomes reserved. This is a rational position. However, it will be remembered by those who study the history of dead operas that about the time when the music of Wagner began to make numerous appearances in the programs of the Colonne and Lamoureux concerts the public proclamation of M. Saint-Saens's admiration for it became exceedingly reserved, and was followed by words which could not be construed into a recantation. It seemed an unnecessary recantation, too, for there was always plenty of room in the kingdom of music for both of these masters. Neither was likely to crowd the other.

In his own land Saint-Saens was always regarded as a most fervent admirer. Lavigne, whose naïveté is always engaging, descends melliflously on the independence of Saint-Saens from the old masters, whom he studied only to his advantage. He and Massenet, for instance, both admired Mozart, yet in how little do their styles resemble each other! In how much less do they resemble Mozart! Doubtless, too, Saint-Saens studied Beethoven. Probably like most other composers he studied the sketch books. In these Beethoven showed us just how he did it, and let no one else master the trick.

Cruel things have been said of M. Saint-Saens by some of his own countrymen. Arthur Pougin wrote a supplement to Fétis's "Biographie Universelle des Musiciens" bringing it down to date, and in it he embalmed M. Saint-Saens for all future explorers of literary catacombs: "Le temperament musical de M. Saint-Saens," he asserted, "est sec, nerveux, absoluement dépourvu de tendresse, de sentiment et de passion."

Unkind and untrue. This is not only unkind but it is untrue. Who that has heard "Samson et Dalila" will venture to assert that Saint-Saens is devoid of sentiment? Have we not invigorated our jaded sensibilities with that polite poem of "Samson et Dalila"? Go to, M. Pougin! Where did you more sentiment than this? And who has not shuddered at the rattling of the xylophone bones in the "Danse Macabre"? "Zig et zig et zig, la mort en cadence. Frappant une tombe, avec son talon. La mort a minuit joue un air de danse. Zig et zig et zig, sur son violon."

But the last line is an impudent intruder, come to remind us how otherwise Charles Martin Loeffler would have composed a dance of the death of Tintagles. Away, intrusive parasite of the D'Indy school! Venerate this venerable master and acclaim him in his own charming verses:

"Gloire de la musique et de la tragédie:
Muse qu'un laurier d'or couronna tant de fois.
Oserai-je parier de vous, lorsque ma voix
Au langage de vers follement s'étudie."
It was again the incomparable Viardot-Garcia to whom he addressed the poem beginning with these lines. He was moved by her private rehearsal of his "Dalila." Saint-Saens without sentiment, indeed!

He visited New York in 1896 and with the aid of Walter Damrosch and the Symphony Society performed his "Africa," and afterward other things. He seemed to have no ecstatic recital of the state of musical taste in this country. But what would you? Had not Vincent d'Indy just gone back to France and declared that in all this land there was only one good orchestra, one good quartet and one good critic? All these belonged to Boston.

Naturally then M. Saint-Saens thought that his "Africa," which he had played for Cambridge University when it made him homeopathic doctor of music, was good enough for the dull New Yorkers.

Subsequently, in the same season, he gave a piano recital and proved

Albert Coates, Symphony Guest Conductor



ALBERT COATES, GUEST CONDUCTOR, NEW YORK SYMPHONY ORCHESTRA, CARNEGIE HALL.

WALTER PISTON, CONDUCTOR, HARVARD UNIVERSITY ORCHESTRA, CARNEGIE HALL.

MME. ETHEL LEGINSKA AND LEO ORNSTEIN IN JOINT PIANO RECITAL, AEOLIAN HALL.

MISS LUCREZIA BORI AS MIMI IN "LA BOHEME" RETURNING TO METROPOLITAN OPERA.

BRITISH COMPOSER TO APPEAR AT SERIES OF CONCERTS, BEGINNING THURSDAY.

ALBERT COATES, the distinguished British conductor, who made so deep an impression on his first appearance here last season has returned as guest conductor of the Symphony Society and will begin the ten weeks series of concerts for which he is scheduled by leading the New York Symphony Orchestra's pair of concerts in Carnegie Hall on Thursday afternoon and Friday evening.

The program for both concerts is: Overture, "The Mastersingers," Wagner; symphonic poem, "Romeo and Juliet," Tchaikovsky; symphony, "The Planets," Gustav Holst, first performance in New York.

Walter Damrosch, the society's conductor, will make his last appearance here until next March on Wednesday afternoon at Aeolian Hall in a lecture recital on Debussy and Wagner, given under the auspices of the Society of American Friends of Music in France for the benefit of the Municipal Music School at Rheims.

The society's Christmas program for Young People at Carnegie Hall on Saturday afternoon will have the assistance of the La Forge Quartet, with Frank La Forge at the piano. The orchestra, under Mr. Coates's baton, will give the "Shepherd" music from Bach's "Christmas Oratorio" and other numbers. The choir will sing old French carols and Christmas songs.

The Philharmonic Society's program at Carnegie Hall on Friday afternoon will be: "Romeo and Juliet," Tchaikovsky; symphony, "The Planets," Gustav Holst, first performance in New York.

As to this one can fervently exclaim, "What a blessing that he did not!" For whatever the future may think about the tenuous character of the art of Saint-Saens it is safe to say that his amiable individuality will continue to be recognized. For he was the Mendelssohn of French music, always a gentleman, a scholar and an artist.

Of course this distinguished musician is known to opera-goers as the person who created the role of Samson for the late Mr. Caruso. It is now history that "Samson et Dalila" was dead till Mr. Caruso's performance of the strong man of Israel restored it to life. The question now to be answered is whether it will stay alive without Mr. Caruso's help. But that is a question which need not trouble us. The trouble is for Mr. Gatti-Casazza.

Festival Dancers in "Fandango" December 31. Opening Saturday evening, December 31, and playing every Saturday and Sunday evening, the Festival Dancers, "The Royal Fandango," a Spanish ballet, with book and music by Gustave Morales, and costumes and settings by Ernest de Weert, will begin an engagement at the Neighborhood Playhouse. There will also be a phantasmagoria in pantomime, devised and arranged by Foshanara, called "A Fairy Tale," a Japanese number by two Junior Festival Dancers, and a dance solo by Marshall Hall, known from his performance in "Le Coq d'Or," and the ballets of Adolph Bolcu.

In the east of "The Royal Fandango" are Irene Lewishon, John Roche and Albert Carroll, now playing in "The Madras House" which will be omitted tonight, when Yvette Guilbert will give a performance of songs and dances. One portion of the program will be folk songs of Little Russia, sung by Boris Sashawsky.

The third and last concert by the Philadelphia Orchestra and Richard Strauss, conductor, at the Metropolitan Opera House, will take place on Tuesday evening. The program: "Ein Heldenleben," violin concerto, and "Austrian Dances," Strauss. Bronislaw Huberman, soloist.

Arthur Schnabel, Viennese pianist, will make his American debut this afternoon in Carnegie Hall. Though Schnabel's professional career as a concert pianist covers a period of over a quarter of a century, during which time he has acquired the reputation of being a foremost interpreter of Beethoven and Brahms, he could never until now be tempted to come to America. He has appeared as soloist with nearly every orchestra of importance in Europe. His program is: Fantasia, opus 17, Schumann; Sonata, B. Schubert; Sonata, F. minor, Brahms.

Miss Sari Elman, pianist, will be heard for the first time in a joint recital with Jacques Amadio, tenor, this afternoon at Aeolian Hall.

The Christmas opera concert at the Metropolitan this evening will be: "Tosca," Act II, Scene 2, with Misses Anna Antoinette Boninck and Hope Vandell; Lauretti, Martine and Patrinieri; chorus and orchestra; "Travolta," Act IV.

Entertainment Held at the Field Club—Forefathers Day Observed.

Special Dispatch to THE NEW YORK HERALD. GREENWICH, Conn., Dec. 24.—One of the most brilliant social events of the season was a holiday dance for charity given by the Junior League of the Day Nursery at the Field Club last night. Miss Katherine Lander was chairman of the committee. Her assistants were Mrs. Ashley R. Pomeroy, Misses Gladys Armstrong, Gwendolyn Gray, Katherine Pomeroy and Dorothy Rossett and Mrs. George Griswold. The patronesses included Messrs. Marshall C. Bacon, Roger B. Baldwin, John K. Berry, Walter S. Brewster, Samuel F. Pryor, William G. Rockefeller and E. Lawrence Rossett.

A masquerade ball will be given by Pine Lodge, No. 63, Knights of Pythias, in the State Armory, on Monday evening, January 2. The committee consists of Mr. Louis Devoe, chairman; Messrs. George Barnes, Alex. Taylor, Nathan Klatz and A. B. Wilson.

Forefathers Day was observed at the Second Congregational Church on Tuesday evening, when a get together soiree was held in the parlors of the church. Jonathan A. Rawson gave an illustrated lecture on "Glimpses of Our Forefathers."

Residents here have organized a committee on Russian relief. It is composed of Mrs. James E. Quan, temporary chairman; Misses Newell Dwight Hills, Charles D. Lanier, Emerson R. Newell, Frances Hopkins, Frederick C. Burch, Norman Scott, Lunsford Vandell, William English Walling, Frederick K. Rupprecht and George L. Storm, the Messrs. Elizabeth and Mary Ely. A mass meeting will be held early in January. Among the speakers will be Mrs. Claire Sheridan, who recently returned from Russia, where she has been studying conditions there. Motion pictures will be shown by Isaac M. Wolfe. Mrs. Frederick Rupprecht will receive donations of clothing. Boxes for funds will be established in various places in the community.

On the evening of December 27 Mrs. George F. Dominick, Jr., and Mrs. Lunsford P. Vandell will give a dance at the Field Club for their daughters, Misses Anna Antoinette Boninck and Hope Vandell. Mrs. Marshall C. Bacon gave a dinner last Saturday night at her home, her guests later going to the dance at the Field Club.

Mrs. J. W. Monteth, who has been

Harvard Orchestra, 114 Years Old, Here for the First Time

Will Seek Stamp of New York's Approval at Carnegie Hall To-morrow.

In making its debut at Carnegie Hall to-morrow evening the Harvard University Orchestra seeks the stamp of New York's approval only after 114 years of its existence. Harvard was the first institution of learning to be established in this country and has the added distinction of being the first to recognize musical art by placing music in its curriculum and establishing a separate department of music. It was likewise the first university in America to organize an undergraduate orchestra.

What is now known as the Harvard Orchestra was originally organized as the Pierian Sodality in 1808, and although one year it was reduced to a single member the spirit of the organization never has waned, with the result that to-day it stands foremost perhaps among organizations of its kind in this country.

The Pierian Sodality, like other orchestras, met early with opposition and a rival organization known as the Arion Sodality came into existence in 1812. But the opposition was soon eliminated by an amalgamation of the two organizations. So far as records are obtainable it appears that the Arion Sodality subsequently became the present Harvard Glee Club.

Old records of the Pierian Sodality not only impress one with the antiquity of the organization, but with the archaic times through which it has passed. Back in the early days its members were obliged to copy their parts in manuscript form, and one of the bylaws of the organization placed a penalty for the failure of any of its members to make such copies. In those days printed music had to be brought from Europe on sailing vessels, and an order made one year was filled the next.

It was the Sodality which in 1832 was responsible for the establishing of a musical faculty at Harvard by former President Cutler. Although it was many years before this department could be properly organized, it ultimately resulted in the appointment of the late Prof. John Knowles Payne as the head of the department, which became an important department in the university.

At the present time the Harvard Orchestra numbers eighty musicians, all of whom are students of the music department of the university.

The greatest advance toward the realization of its ambition probably has been made during the last two years under the direction of Walter Piston, a sophomore.

On the occasion of its debut at Carnegie Hall the orchestra will be assisted by Miss Helen Stanley, soprano, who will contribute two groups of songs.

Curtain of 'Wild Cat' Large Spanish Shawl. A feature of the American production of "The Wild Cat," the musical drama now entrenched at the Park Theater, is the unique drop curtain which is lowered during the intermission of the second act.

This surprising fabric is really a gigantic silk and lace Spanish shawl, 35 feet wide and 40 feet long. Its luminous surface of 1,400 square feet is ivory-white silk, upon which great, florid, colorful flowers have been embroidered by the hands of the most skillful needlewomen in the Royal Tapestry Works of King Alfonso XIII.

The shawl, which is lowered during the intermission of the second act, is a masterpiece of Spanish art, and is a valuable relic of the royal (or court) premiere of "The Wild Cat" in Madrid and won the enthusiastic admiration of the King and Queen of Spain, who showed their interest in the production by revisiting it on two subsequent occasions. The curtain was executed under the personal supervision of Don Lavinio Stuck, director of the Royal Tapestry Works.

When King Alfonso learned that the enlarged shawl was to be carried to America as a part of the production, he requested the composer to permit it to be displayed for a fortnight; one of the leading art galleries of Madrid for the education of the public at large. It is on view during the second act of every performance of "The Wild Cat," the while a symphony orchestra, supplemented by an off stage band of twenty pieces, plays a march descriptive of the gayety of the Spanish crowd on its way to the "Corrida de Toros" or bull-fight.

Mr. Ethel Leginska, returning to the concert stage after an absence of several seasons, and Leo Ornstein will give a recital for two pianos on Friday evening at Aeolian Hall. A feature of the program will be the first performance of Mr. Ornstein's sonata, opus 28, composed last summer. It is the composer's most recent work.

Birgit Ensell, soprano, originally announced as soloist with Richard Strauss at his final intimate matinee recital at Town Hall on Saturday afternoon, will not arrive in this country in time to fill this engagement. Another noted soloist has been engaged, whose name will be announced within the next few days.

Other musical events of the week will be Reuben Davies's piano recital at Aeolian Hall to-morrow night, Herbert Schmidt's piano recital on Tuesday afternoon at Town Hall and Max Kolliarsky's piano recital on Thursday evening at Aeolian Hall.

Stopping at The Maples Hotel has started for Naples and Genoa. A son has been born to Mr. and Mrs. P. E. Landolt of New York city, who have been occupying the Burch house in Riverside.

Mrs. Samuel F. Pryor will give a concert of vocal soloists at the Field Club on the evening of December 27 on the same night Mrs. Colby M. Chester, Jr., will hold a similar event for her son, Colby M. Chester, Jr., at the club. Plans are being completed for the annual New Year's eve party.

The unveiling of the bronze statue of the late Col. Raynal C. Bolling will take place on the Havemeyer School grounds, opposite the post office, on Saturday afternoon, January 7.

A Christmas ball will be given by the Indian Harbor Yacht Club at the Pickwick Arms on Friday evening. It will be a yacht club night at the arms. More than 300 persons are expected to be present in fancy dress. Santa Claus and other figures will appear on the scene during the evening and distribute favors. At 1 o'clock prizes will be awarded for the best and most grotesque costumes.

MME. EMERY'S RECITAL. Mme. Anne Emery will give a recital of her humorous monologues at the Astor Gallery, Waldorf-Astoria, on the afternoon of January 11, assisted by Oscar Seagle, baritone, and Frank Elton at the piano. Among the patronesses are Mrs. Harry Harkness Flagler, Mrs. Ernest M. Stiles and Mrs. Melville E. Stone.

New Bride Every Time Swede Left Russia. Special Correspondence to THE NEW YORK HERALD.

REVAL, Dec. 10.—As it is extremely difficult for Russians who are not Bolshevik officials to get permission to leave Russia, Russian girls of good family have been in the habit for some years past of contracting fictitious marriages, according to the very law provisions of the Soviet marriage law, with foreigners leaving the country. In fact, one Swedish gentleman whose business often brings him to Russia developed into a "professional husband," for he brought out a new bride with him every time he left Moscow, and always handed her over on the frontier to her relatives, who generally paid him a moderate fee for his services.

The Soviet authorities in south Russia have now "got on" to this little game, owing to the vast number of "marriages" that have recently been taking place there between young Russian ladies on the one hand, and as Bolshevik officials, "fishermen and creek sailors" on the other. Those authorities have consequently promulgated an edict to the effect that such brides will not in the future be permitted to leave the country until they have lived with their "husbands" in Russia for one year. This really means, of course, that the Commissaries must be bribed also.

Humphreys' "Seventy-seven" for Colds, Grip, Influenza, Catarrh, Cough, Sore Throat. To get the best results take at the first feeling of a Cold.

Humphreys' Number "Forty" Induces Repose, and Natural, Refreshing Sleep. No Narcotic, No Opium, No Habit forming Drugs, Strictly Homeopathic.

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Molly Pearson of Buntly Fame Comes of Scotch Family

Leading Woman of 'The Dover Road,' However, Has Not Always Had Scottish Roles.

"Do you come of a family of actors?" Miss Molly Pearson, the *Eustasia* actress, who is appearing in "Buntly Pulls the Strings," at the Bijou Theater, was asked. "I come of a Scotch Presbyterian family," replied Miss Pearson.

Miss Pearson, however, neither made her first appearance upon the stage in "Buntly Pulls the Strings" here nor in England.

Her first appearance on the American stage was made in repertoire in Miss Olga Nethersole's company. Miss Nethersole's repertoire consisted of fourteen plays, in twelve of which Miss Pearson played the ingenue roles. Among them were "Carmen," "Sapho" and "The Second Mrs. Tanqueray" and many others.

There wasn't a Scotch play in the lot. "Buntly" was not thought of until years after. But Miss Pearson made up her mind when quite young that she wanted to go upon the stage. Her mother and the relatives of friends of the family were properly horrified that the child of a Scotch Presbyterian family should wish to go upon the stage.

But as time passed and the future *Buntly* might be better to say the future *Eustasia* of "The Dover Road" continued to believe that she could act, her mother said she was from Missouri and would like to be shown. So Miss Pearson studied a role or two and acted them with a request to be informed in what plays and roles. Miss Pearson's reply that she had never been upon the stage elicited the advice to attend a dramatic school before seeking a professional engagement.

A letter to Sir George Alexander was addressed and the result was that the string pulling Molly tripped blithely off to London. The great actor asked her if she could act. The young aspirant averred that she could. The actor countered with a request to be informed in what plays and roles. Miss Pearson's reply that she had never been upon the stage elicited the advice to attend a dramatic school before seeking a professional engagement.

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Art Building and Western Exhibit Is Planned for Tokio

Gift to Japan of K. Matsukata, Celebrated Shipbuilder of Kobe.

LONDON, Dec. 24.—"Kyonaku Bijutsu Kwan." This inscription, says a special correspondent of "the Times," means "sheer pleasure fine arts pavilion," on a great board placed on a hill in the city of Tokio marks the site of perhaps the most princely gift in the history of modern art. Here is to be built, to the designs of Mr. Frank Brangwyn, R. A., a gallery of Western art which, in addition to the best and most catholic collections in the world, is to be the gift to Japan of a single man, Mr. K. Matsukata, the celebrated shipbuilder of Kobe.

Besides some thousand paintings, etchings and sculptures from Europe and America, representing all the best artists of the last fifty years, there will be some splendid period furniture, famous tapestries, an unrivalled collection of Japanese prints and a collection of Chinese bronzes known throughout the East as priceless and unique.

Among the sculptures are fifty of the most important works of Rodin, including a bronze cast of the great "Porte de l'Enfer." Two bronze casts are now being made. One will be given by Mr. Matsukata to the Musée Rodin in Paris and the other will go to Japan. Thanks to the cooperation of the French authorities, and particularly to the director of the Musée Rodin (M. Beneditte), replicas of all the best work of the great French sculptor have been taken. The "Porte de l'Enfer," which is designed in heroic proportions, is now being cast by the founders to whom Rodin always entrusted his work. The gallery will also contain the greatest single collection of the works of Mr. Brangwyn—some seventy of his best oils and water colors.

Building to Be Started Soon. The plans for the gallery have been finished, and the building is to be started as soon as possible. Meanwhile the European works of art, the furniture and the tapestries are stored in many places and in many rooms, and will be sent to their permanent home.

The aim of Mr. Matsukata, who is the son of the Marquis Matsukata, in giving the gift to Japan, is to enable the lovers of art and the art students to study the best that Europe and America can show them. Not that he wants his people to imitate the splendid artistic traditions of their own country, but he thinks that they might get a new inspiration from the fresh stimulus of the different art of the Occident. He also thinks that the gift will be a house of Western art is to enable the lovers of art and the art students to study the best that Europe and America can show them. Not that he wants his people to imitate the splendid artistic traditions of their own country, but he thinks that they might get a new inspiration from the fresh stimulus of the different art of the Occident. He also thinks that the gift will be a house of Western art is to enable the lovers of art and the art students to study the best that Europe and America can show them. Not that he wants his people to imitate the splendid artistic traditions of their own country, but he thinks that they might get a new inspiration from the fresh stimulus of the different art of the Occident. He also thinks that the gift will be a house of Western art is to enable the lovers of art and the art students to study the best that Europe and America can show them. Not that he wants his people to imitate the splendid artistic traditions of their own country, but he thinks that they might get a new inspiration from the fresh stimulus of the different art of the Occident. He also thinks that the gift will be a house of Western art is to enable the lovers of art and the art students to study the best that Europe and America can show them. Not that he wants his people to imitate the splendid artistic traditions of their own country, but he thinks that they might get a new inspiration from the fresh stimulus of the different art of the Occident. He also thinks that the gift will be a house of Western art is to enable the lovers of art and the art students to study the best that Europe and America can show them. Not that he wants his people to imitate the splendid artistic traditions of their own country, but he thinks that they might get a new inspiration from the fresh stimulus of the different art of the Occident. He also thinks that the gift will be a house of Western art is to enable the lovers of art and the art students to study the best that Europe and America can show them. Not that he wants his people to imitate the splendid artistic traditions of their own country, but he thinks that they might get a new inspiration from the fresh stimulus of the different art of the Occident. He also thinks that the gift will be a house of Western art is to enable the lovers of art and the art students to study the best that Europe and America can show them. Not that he wants his people to imitate the splendid artistic traditions of their own country, but he thinks that they might get a new inspiration from the fresh stimulus of the different art of the Occident. He also thinks that the gift will be a house of Western art is to enable the lovers of art and the art students to study the best that Europe and America can show them. Not that he wants his people to imitate the splendid artistic traditions of their own country, but he thinks that they might get a new inspiration from the fresh stimulus of the different art of the Occident. He also thinks that the gift will be a house of Western art is to enable the lovers of art and the art students to study the best that Europe and America can show